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真義大觀

Vol. 16



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SELECTED RELICS

of

JAPANESE ART

Vol. XVI

EDITED BY S. TAJIMA

真義大觀

册六十第

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1907

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JAPANESE ART

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大 天 真

第十六卷

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眞美大觀 第十六册

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名古屋離宮御壁障畫

狩野探幽筆

宮殿圖(紙本金砂子着色)

(竪九尺三寸横一丈二尺三寸)

漁舟圖(紙本着色)

蓮鷺圖(紙本淡彩)

(各竪六尺三寸二分横二尺五寸一丈八尺八寸)

名古屋離宮の建築及び裝飾畫の事は第十一冊の説明に述べたり茲に掲ぐる三點も亦其の上洛殿の繪畫にして宮殿圖は床之間の御張附けなり書題詳かならず蓋し支那歴史上王者の某事蹟なり尙後考を期す漁舟圖と共に探幽壯時の傑作にして畫相の莊重筆力の遒勁並びに老後の畫に見るべからざる所のものに係る蓮鷺圖に至りては瀟洒たる草筆の輕妙前者と趣味を異にして更に凡工の企及する所に非ざるを觀るべし

CHINESE IMPERIAL PALACE.

(Coloured on paper; 9 feet 4 inches by 12 feet 5 inches.)

FISHING BOATS; WHITE HERONS AMONG LOTUS AND REEDS.

(Slightly coloured on paper; 6 feet 4 inches by 16 feet 1 1/2 inches.)

PICTURES ON THE WALL AND ON SLIDING-PANELS IN
THE NAGOYA DETACHED PALACE.

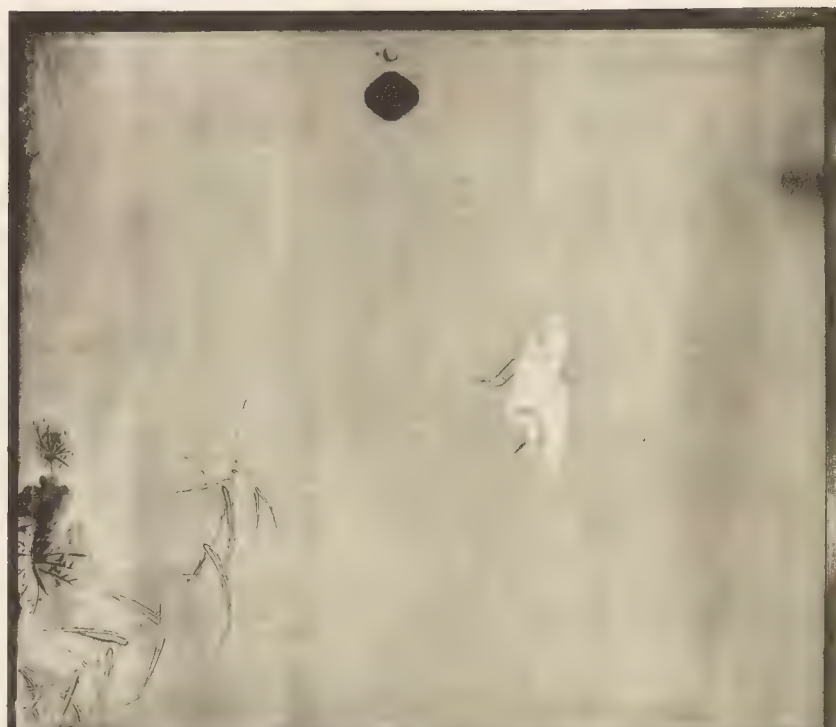
BY TANNYŪ KANŌ.

(WOOD-CUT AND COLLOTYPES.)

In the eleventh volume of this series we discussed the Nagoya Castle and the decorative pictures therein. The three here given are also reproductions of pictures in the Jōrakuden, the first being from a wall-painting in the *Tokonoma*, the second and third from sliding wall-panels. All were done by Tannyū when he was still in his youth, and to them he gave his whole energy, therefore, such masterpieces are seldom to be found among the productions of his riper years. The "White Herons among Lotus and Reeds" is especially to be appreciated because of the very simple composition and the fluent brushwork; effects that an ordinary artist can with difficulty achieve.









京都御所御襖畫

蘭亭圖(紙本金砂子着色)

岸僖筆

（竪五尺八寸四分、横四尺五寸二分）
岸僖の傳は第六冊の説明に見え、京都御所安政再造の事は第十二冊岸連山廬雁圖の條に述べたり、本圖は御學問所二間の襖畫にして亦是れ安政二年岸僖七十一歳の老筆なり、岸家の特色は其の石皴樹法に著し、畫題蘭亭は晋の王羲之等の名士相會して流觴吟詠の清遊を爲したる故事なり、茲に掲ぐるは全室に亘りて畫きたる同圖の一部とす

LUN-TING.

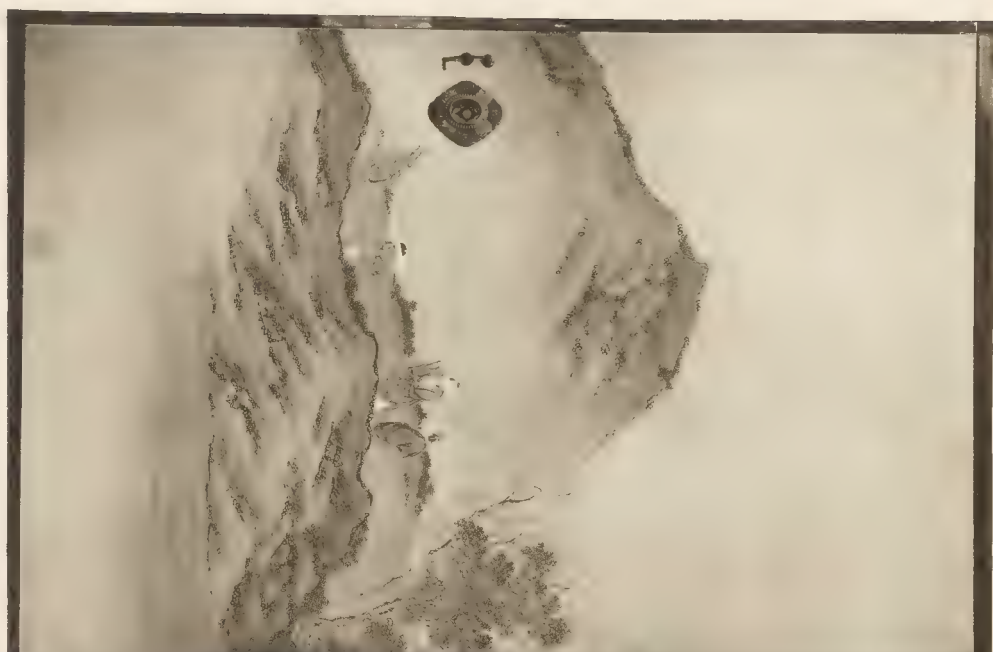
A SET OF SLIDING WALL-PANELS IN
THE IMPERIAL PALACE, KYÔTO.

(In colours on paper ground powdered with gold-dust; 5 feet 9 inches by 15 feet 3 inches.)

BY GANTAI.

(COLLOTYPES.)

The life of Gantai is mentioned in Volume VI., and we have given information in detail concerning the Imperial Palace in the descriptive text of "Wild Geese among Reeds," in the twelfth volume of this series. The pictures reproduced here are from some of the wall-panels in the *Ni-no-ma* (second room) of the Imperial Study. They were executed by Gantai in 1858, in the twenty-first year of his age. The subject, "Lun-ting," was taken from the ancient history of the Chin dynasty, China: it shows Wan I-chih and other famous men having a party at Lun-ting and floating immense cups on the nearby stream. Every man who could not compose a stanza, was compelled to drink *sanshu* with a cup from the floating one as it came before him. The whole episode from history is depicted on the consecutive sliding wall-panels, and these four are part of them. The characteristics of the Kishi School are fully exhibited, especially in the rocks and trees.







京都御所紫宸殿

賢聖畫像(着色)

住吉弘貫筆

(各横七尺五寸二)

紫宸殿賢聖障子の事を案ずるに其淵源頗る古く帝王編年記には弘仁九年(西暦八一八年)に始まりとし皇年代記には陽成帝(西暦八七七年—八八四年)の御宇に濫觴すと云へり然れども古今著聞集其他の諸書に寛平年中巨勢金岡始めて之を書きたりと記すもの最も信すべきが如し殿内中央に御帳臺あり其背面八間の板壁に三十二人の支那の古聖賢の像を寫したるものにして馬周房玄齡杜如晦魏徵東一問諸葛亮通伯王張良第五倫東二問管仲劉禹子產蕭何東二問伊尹傅說太公望仲山甫東四問叔孫通賈誼文翁董仲舒西四問倪寬蘇武鄭玄桓楚西三問班固陳寔楊雄羊祜西二問張華杜預虞世南李勣西一問是れなり茲に出ず第一圖は杜預にして第二圖は諸葛亮通伯王張良の三人なり本書の筆者住吉弘貫は内記と稱す廣荷の子なり初の名は廣定後弘定と改む文久四年(西暦一八六四年)歿す年七十又一本書は古來一定の古式によりて書けるものにして變化の妙に乏しと雖も筆力の遒勁以て見るべく且つ寛平以來千餘年間皇居の御定式となる賢聖の像は獨り本書に於て之を見るを得るのみ

CHINESE SAGES.

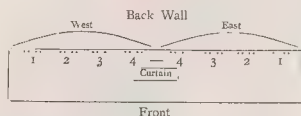
PAINTINGS ON THE PANELS OF SHISINDEN OF KYÔTO IMPERIAL PALACE.

(In colours on boards; each 7 feet 5½ inches in width.)

BY HIROTSURA SUMIYOSHI.

(WOOD-CUT AND COLLOTYPE.)

Upon investigating the origin of the pictures of Chinese Sages on the panels of Shishinden, Imperial Palace, Kyôto, we find that it goes back to very remote times. The history, *Tsûshû-hensenki*, assigns these pictures to the 9th year of Kônin (818), and *Kuwû-nendaiki* says they came from the time of Emperor Yôzei (877-884). But we think the following account, taken from *Kokon Chomon-shû* and other sources, may be accepted as most reliable. This narrative says they originated from an event in the Kwampeï period (889-897), when Kanaoka Kosé was commanded to paint these portraits for the first time. In the centre of the hall hangs a curtain and in the wall, behind it, are inserted eight panels, on which are depicted thirty-two Sages of ancient China. The portraits of these thirty-two Sages are arranged in the following order: First panel, East, Ma Chou, Fang Hsüan-ling, Tu Ju-hui, Wei Chéng: Second panel, East, Chu Ko-liang, Chi Po-yü, Chang Liang, Ti Wu-lün: Third panel, East, Kuan Chung, Téng Yü Tsü, Chian, Hsiao Ho: Fourth panel, East, I Yin, Fu Shuo, Ta Kün shé wang, Chung Shan-fu: Fourth panel, West, Hsü Sun-t'ung, Ku I, Wen Wéng, Tung Chung-shu: Third panel West, I K'uan, Su Wu, Chéng Hsüan, Huan Yung: Second panel, West, Pan Ku Ch'en Shih, Yang Hsiung, Yang Hu: First panel, West, Chang Hua, Tu Yü, Shih-nan, Li Chi. We have selected from these, for reproduction, the pictures of Tu Yü, in the First panel West, and Chu Yo-liang, Chi Po-yü, and Chiang Liang, from the Second panel, East.



The artist who painted these pictures [copies of copies of the originals, which were destroyed long ago] is Hirotsura Sumiyoshi, who was otherwise known by the name of Naiki, and he was a son of Hirohisa. In his youth, he had the name of Hirotsada, and he died in the 4th year of Bunkyû (1864), at the age of seventy-one. As this production is strictly copied from fixed patterns handed down from a by-gone age, it cannot be expected to display the excellence of originality; but we must be satisfied with looking upon the classical painting, at this time, which has carefully brought down to us the characteristics of the Kwampeï period, renewed by this artist with his forceful and skilful brush; for such representation is extant in these pictures only.

SAVINGS ON THE PARTS OF KATO ENTER, INC.

It is found that each of the following conditions is necessary for the formation of a stable emulsion:

[illegible]





山水圖(絹本淡彩)

傳支那宋朝夏珪筆

(竪三尺三寸二寸 横一尺六寸八分)

子爵秋元興朝君藏

支那宋朝夏珪の傳は既に第十一冊に於て之を述べたり茲に出すもの亦夏珪の遺作と稱せらるゝものなるが其落筆頗る精妙森嚴にして世間夏珪の筆と傳ふる所の作品とは較其趣を異にせり然れども夏珪は馬遠と共に南宋畫院の稱首たりし絶代の大家なりしを以て或は磊落なるもの或は縝密なるもの筆法縱横變化自在を極めたりしや言を俟たざるべし本書に於ける巖石樹木の描法は繪畫の能事を盡して餘蘊なく結構の妙亦言ふべからず吾人は本書を以て夏珪作中の最優品の一なりと稱するに躊躇せざるなり

LANDSCAPE.

SAID TO BE BY HSIA KUEI (CHINESE).

(*Kishomono*, slightly coloured on silk; 3 feet 3 $\frac{1}{2}$ inches by 1 foot 8 inches.)

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

We have already given a sketch of the life of Hsia Kuei (he lived during the Sung dynasty, China) in Volume XI., and this picture is one of those alleged to be by him. The brushwork is minute and delicate, and is somewhat different from the style displayed in his authenticated pictures. But inasmuch as a leading master, side by side with Ma Yuan in the Picture Hall of the Southern Sung dynasty, he should have been able to use every variety of brushwork, minute and rapid. The drawing of the rocks and trees is successfully done in this picture, which seems to display every phase that can be intended for use in pictorial art: and it is also very happy in the arrangement of details. We never for a moment hesitate to assume this to be a masterpiece among Hsia Kuei's productions.



觀瀑圖(絹本墨畫)

傳支那宋朝馬麟筆

幅一尺五寸八分 横一尺七寸一分

東京 岡本貞然君藏

馬麟は第七冊に述べたる如く、支那南宋の光宗寧宗二朝(西暦一一九〇年—一二二四年)の時畫院待詔と爲り、院中獨歩と稱せられたる馬達の子なり。茲に出すものは馬麟の印證あるものなるが、當に其布局の秀拔なるのみならず、落筆の輕快にして氣韻の瀟灑なる殆んど父馬遠を凌駕し、又及珪に超越するの妙あり。前に馬麟一代の傑作にして南宋有数の名品なりと云ふべし。

LOOKING AT A WATERFALL

SAID TO BE BY MA LIN (CHINESE).

(*Kakemono*, monochrome on silk; 3 feet 6 $\frac{1}{4}$ inches by 1 foot 8 $\frac{1}{4}$ inches.)

OWNED BY MR. SADAYOSHI OKAMOTO, TOKYO.

(COLLOTYPE)

As we have already stated in Volume VII, Ma Lin was a son of Ma Yuan, who was an official of the Picture Hall during the reign of two Emperors, Kuang-tsung and Ning-tsung (1109-1224), of the Southern Sung dynasty, and who had the reputation of being a matchless expert of the Academy. The present picture, which bears the impression of the artist's seal, is filled with elegant taste, not only in the admirable arrangement of details, but in the light and refined brushwork which very closely approaches that of his father, Ma Yuan, and rises superior to Hsia Kuei. It is, really, the masterpiece of Ma Lin's life, and is a precious production of the Southern Sung dynasty.



普賢十羅刹女圖(絹本着色)

筆者不詳

縦三尺四寸三分横一尺七寸七分

伯耆國 常忍寺藏

普賢菩薩及び十羅刹女の事は第一冊普賢菩薩畫像及び第九冊普賢十羅刹女圖の説明に依りて之を知るべし。本圖は第九冊所載の圖の十羅刹女を皆和装に畫きたると異にして普通支那服裝の女天様に畫きたり。四天王・童子等眷屬亦前者と同じからず、蓋し行者觀想の相違に本づく。其の畫風より推して考ふるに亦是れ鎌倉時代(西暦第十二世紀の終より第十四世紀の央に至る)の一佳作なり。

SAMANTABHADRA AND RAKSHASHI.

ARTIST UNKNOWN.

(*Kakemono*, coloured on silk; 3 feet 5 inches by 1 foot 9 inches.)

OWNED BY THE TEMPLE, JŌNINJI, HŌKI PROVINCE.

(COLLOTYPE.)

About Samantabhadra and Rakshashi, we have mentioned in Volume I and IX. of this series. Rakshashi given in the Ninth volume are represented in Japanese Court dress, but those in this *kakemono* are portrayed in Chinese costume. The maharajas and a page also are dissimilar from their delineation in the former picture. The differences are due to the varied conception of the individual artist. We see, from the use of the brush, that this picture is one of the masterpieces of the Kamakura epoch (12th to 14th centuries).

望。其間亦一食餅。只此也。

新刊十部文庫





觀自在菩薩畫像絹本墨畫

傳支那元朝張月壺筆

重二尺八寸四分横一尺二寸七分

伯爵伊達宗基君藏

張月壺は相阿彌の君臺觀に道釋人物を
善くすどあるの外更に其傳歷を徴すべ
きものなし然れども世に月壺の筆と傳
稱するもの尠からず而して畫風は率ね
智勝郷優雅なり茲に出すもの亦其一と
す仔細に之を檢するに大士の面相衣褶
及び岩石の描法に至るまで阿加々の筆
と稱せらるゝ觀自在菩薩像第十一冊揭
藏に酷似せるを見る面も阿加々と月壺
と共に其傳の明かならざるより察すれ
ば二者同一人にあらざるか若し然らず
んば何れか其一人の筆に成りたるなる
やも知るべからず姑く疑を存して後鑑
の正しきを俟たんとす

AVALÔKITEŚVARA.

SAID TO BE BY CHANG YEUH-HU (CHINESE).

(Kakemono, monochrome on silk; 2 feet 9 inches by 1 foot 3 inches)

OWNED BY COUNT MUNEMOTO DATÈ.

(COLLOTYPE.)

The biography of Chang Yeuh-hu is entirely unknown. Only in Sô-an's *Kundnikwan Sayôchôki*, Yeuh-hu is mentioned as having been a skilful hand at depicting Taoistic and Buddhist figures. However, there are many pictures of Avalôkitesvara extant which are attributed to this artist, and almost all of them are elegant and delicately done. The picture here given is one of them. Upon examining the brushwork of the face and the robes of this Saint, and the same features in the picture by O-Kia-kia (see Volume XI), as well as the rocks in both, we see that they have a close resemblance. Accordingly, we have some doubt about O-Kia-kia and Chang Yeuh-hu being different artists. They may be the same person, or both pictures must be the production of one and the same of them.





擔兒圖(純絹本淡彩)

傳支那元朝任康民筆

竪八寸四分横八寸五分

伯爵松平直亮君藏

元の任康民は支那の畫傳に之を逸して僅に我が君臺觀左右帳記に錄せられ其の上の中に列して山水人物を作れる由を註記せられたり蓋し東山時代の舶載に在り其の作品ありしものにして本品の如き憶ふに其の隨一なりしなるべし此の種の風俗畫明代に至りて頗る行はれたるもの其の端既に元代に啓かれしのみならず殆ど明代人物畫の特徴とも見るべき仇英風の纖麗なる描法も早く既に其の典型を胚胎せしものなること本圖等に依りて之を知るべし然れども本圖の畫風は之を明代の細巧なる風俗畫に比すれば尙較癡古の體を存し樹法の如きも亦稍古調を帯びたり風俗畫變遷の迹を徴するに好箇の一遺品とす

STREET MERCHANT.

SAID TO BE BY JEN KANG-MIN (CHINFSE).

(On oval silk, slightly coloured; 9 inches by 9 $\frac{1}{4}$ inches.)

OWNED BY COUNT NAOSUKÉ MATSUDAIRA.

(COLLOTYPE.)

The biography of Jen Kang-min, an artist of the Yuan dynasty, China, is not given in the History of Chinese Artists: he is mentioned only in Sô-ami's *Kundaitkwan Sanyôchôku* as an artist among the middle-grade of the first-class, and skilled in depicting landscapes and human figures. perhaps some of Jen Kang-min's pictures were among those imported during Sô-ami's time (15th century), and the present one was the best of them. This kind of *genre* picture was popular during the Ming dynasty, and a very delicate method of delineating figures, such as was used by Kiu Ying et als., of Ming, must have come from such a mode as this. Yet the style of this picture is somewhat unrefined, when compared with the delicate *genre* pictures of Ming and the character studies of Yuan. We esteem this as a good specimen of the *genre* pictures of the Yuan period.

中國平反記

卷八十四 國文 附入世正堂

聯文派元博介烈兄

SAID TO BE BY JET KING-MIN (CHINESE)

OWNED BY COUNT ZVOSEK MATSUDAIRA.



地藏菩薩画像(絹本着色)

筆者不詳

型二尺九寸一分横一尺三寸五分

備中國 持澤寺藏

地藏菩薩の事は第十・冊狩野常信

筆の説明に略述せり本圖亦比丘形

を現して六道を遷化する相を書け

り畫風特徴の見るべきもの少しと

雖も蓋し南北朝頃の佳作ならむ

ARYA-KSHATI-SARVA BODHISATTVA.

ARTIST UNKNOWN.

(*Kichomonno*, coloured on silk; 2 feet 11 inches by 1 foot 5 inches.)

OWNED BY THE TEMPLE, HÔTAKUJI, BITCHŪ PROVINCE.
(WOOD-CUT.)

We have mentioned Arya-Kshati-Sarva in Volume XI. of this series. The present picture represents this Bodhisattva: no special characteristics in the mode of using the brush or in the colour-scheme are to be noticed; but it is, notwithstanding, to be counted as one of the masterpieces of the first part of the Ashikaga era (14th century).



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東福寺眞景圖(紙本淡彩)

傳僧雪舟筆

(竪二尺七寸一分横四尺九寸六分)

京都臨濟宗大本山東福寺藏

本圖は古來雪舟の筆と傳へて頗る有名なるものなり然れども雪舟の落款なきのみならず題記の文中唯愛有好事老必獨令繪斯圖諸記於上焉云々であるのみにして雪舟の筆なることを言はず且つ筆力雪舟平生の作に比して寧ろ柔軟なるの感なきにあらず而も其の畫風は全く雪舟一派のものに外ならず且つ題記の永正二年は雪舟化寂の前年にして雪舟と時代を同うし且つ當時雪舟以外よく此種の畫風を以て斯くの如き傑作を出す者あるべしとも思はれざれば吾人は強ち之を雪舟に非すと斷定するを得ず要するに本畫は永正頃の東福寺伽藍の有様を知るに於て歴史上甚だ重んずべきものなるのみならず亦實に當代の一傑作として珍饈すべきものと云ふべし

VIEW OF THE TEMPLE, TÔFUKUJI.

SAID TO BE BY SESHÛ.

(*Kakemono*, slightly coloured on paper; 2 feet 8 inches by 4 feet 10 inches.)

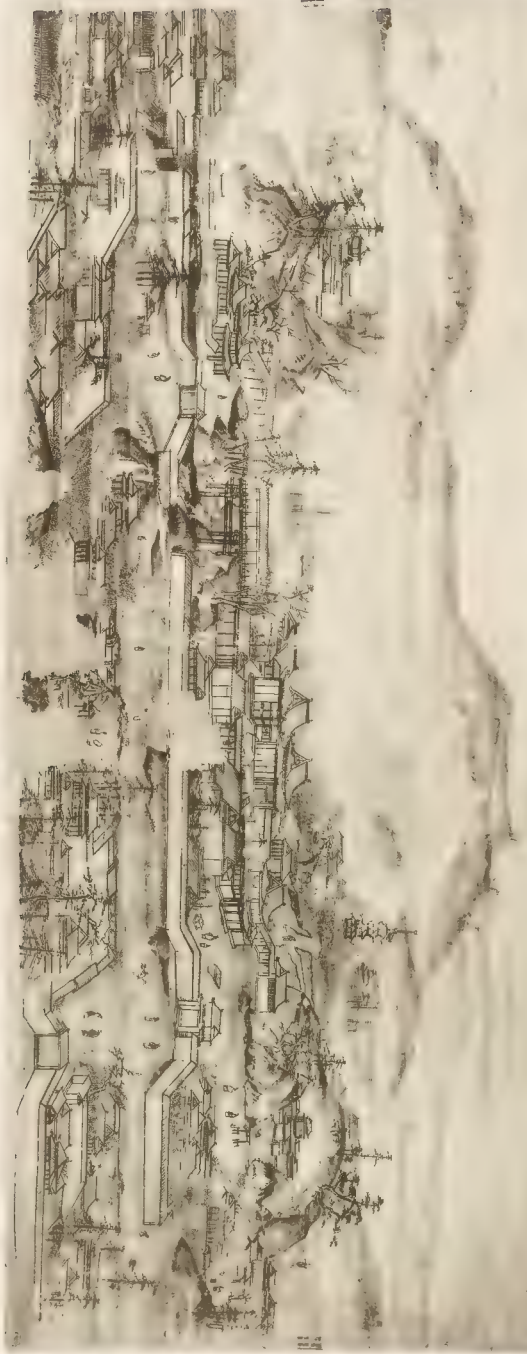
OWNED BY TÔFUKUJI, KYÔTO.

(COLLOTYPE.)

The picture here presented, is said to have been painted by Seshû; but there is some doubt about the correctness of this tradition, because there is no signature or seal of Seshû on the canvas, and the brushwork is somewhat weaker than in other, authentic, pictures by him. However, the technique is essentially none other than the Seshû School, and the second year of Eishô (1505), the date written at the end of the composition above the picture, is the year previous to Seshû's death. Moreover, we think there was no such eminent hand, as that which executed this picture, among Seshû's pupils; consequently, we cannot say positively that this was not done by Seshû. In any event, it is a valuable treasure among the historical relics of Tôfukuji, to have this scheme of the old buildings, and the intrinsic value of such an artistic composition is, in itself, something to be considered.

一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

南齊書



春秋山水圖(絹本墨畫)

等揚筆

四幅中の二幅

(各幅四尺九寸五分横二尺五寸)

横濱 原富太郎君藏

既に本書第十四冊に於て等揚の四季山水圖中夏冬の二圖を紹介せり。茲に出すものは即ち其春秋の二幅にして、前者と併せて展覧せば、始めて作者の經營の全きを知るべし。由來等揚の遺蹟は甚だ世に渺し、故に此四幅は彼れが一代の傑作として最も珍重すべきものといふべし。

SPRING AND AUTUMN LANDSCAPES.

BY TÔYÔ.

(Two of a set of four *kakemono*, monochrome on silk; each, 4 feet 11 $\frac{1}{2}$ inches by 2 feet 6 inches.)

OWNED BY TOMITARÔ HARA, YOKOHAMA.

(COLLOTYPES.)

We reproduced "Summer and Winter Landscapes" from a set of four *kakemono* by Tôyô in the Fourteenth volume of this series. The two given here, depicting spring and autumn landscapes, complete the set. pictures by Tôyô are very scarce, and consequently these four *kakemono* are to be esteemed because they are typical masterpieces.







山水圖屏風(紙本墨畫)

傳相阿彌筆

(竪五尺二寸横一丈一尺七寸)

京都臨濟宗大本山妙心寺藏

相阿彌のことは既に屢之を述べ且つ其
遺作をも紹介せり茲に掲ぐるもの亦其
傑作にして全體の結構秀抜なるのみな
らず山石樹木の描寫家屋人物の書法悉
く宋人の古意を帶ふ異に東山時代の一
名品と稱すべきものなり

LANDSCAPE.

SAID TO BE BY SÔ-AMI.

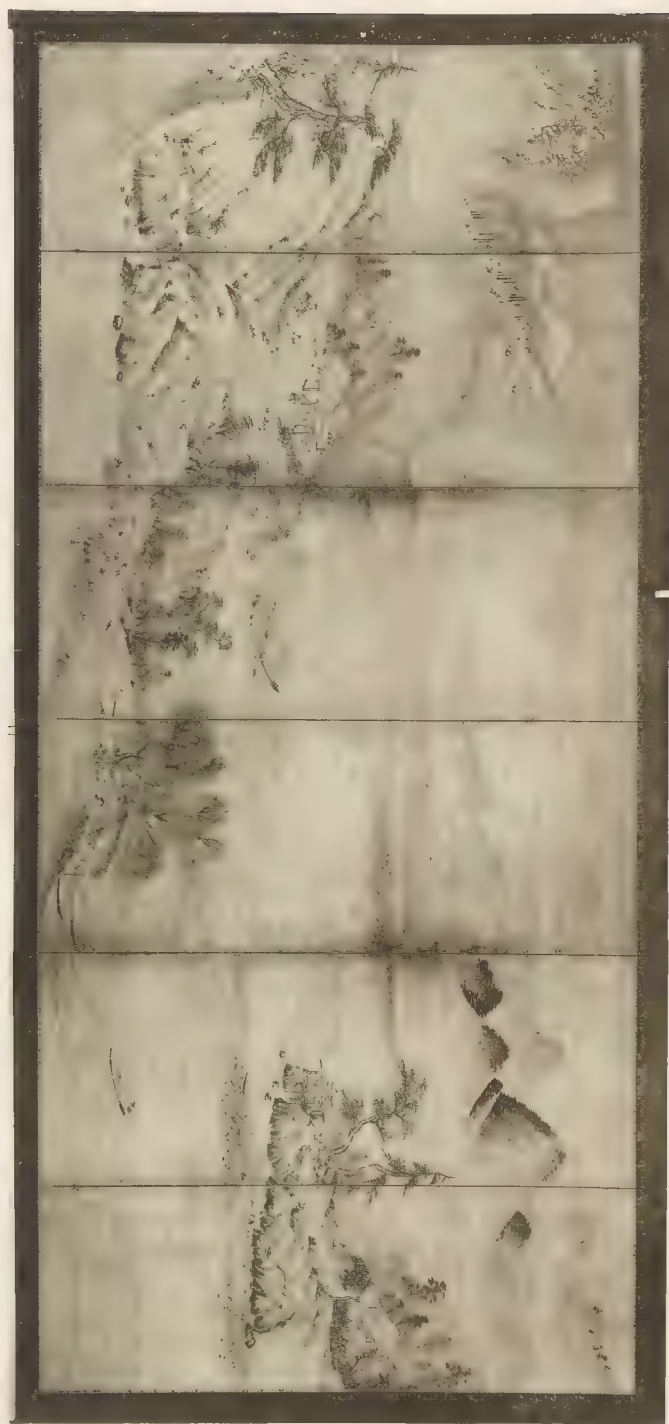
(From one of a pair of screens, monochrome on paper; 11 feet 7 $\frac{1}{2}$ inches by 5 feet 1 inch.)

OWNED BY THE TEMPLE, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

We have given a short biography of Nô-ami in the second volume of this series. The present picture is not only the composition of the whole canvas excellent, but the brushwork on the trees, houses, and human figures brings out the various attributes so effectively that the work almost seems to be like a painting done by some eminent artist of the Sung dynasty, China. The pictures on these two screens are one of the best masterpieces of the Higashiyama period (15th century).

其體則有先天後天之別





林和靖圖(紙本淡彩)

狩野季穎筆

竪一尺二寸一分横二尺三寸

東京岡本貞然君藏

狩野季穎初の名は信正治部大輔と稱す古法殿元信の仲子なり家法を學びて書を善くす父に先ちて卒す茲に出すものは季穎の傑作なり筆法溫藉一見殆んど元信の作の如し天若し彼れに假すに壽を以てせば其技圓熟して父に比すべきものありしならんに其齡高からずして歿したるは深く惜むべきなり

LIN HO-CHING.

BY SUYEYORI KANÔ.

(*Kandemona*, slightly coloured on paper; 1 foot 2 $\frac{1}{4}$ inches by 2 feet 4 $\frac{1}{2}$ inch.)

OWNED BY MR. SADAYOSHI OKAMOTO, TOKYO.

(COLLOTYPE.)

Suyeori, whose youthful name was Nobumasa, was generally called Jibutayû. He was the second, or middle, son of Motonobu, the old Hôgen. He was possessed of much artistic skill, after he had acquired the methods of his family; but he died before his father. The present picture is a masterpiece among his productions: the touch of the brush is very gentle and effective and makes us rather suspect at first glance, that the picture came from the hand of Motonobu. If Heaven had permitted Suyeori to live longer, he would have achieved success comparable with that of his father. It is to be regretted that his life was not continued to a good old age and that his skill did not come to its full maturity.





漁樂圖(絹本着色)

支那明朝張平山筆

（竪四尺五寸五分横二尺四寸五分）

東京岡本貞然君藏

張平山の傳は第十三冊に於て之を述べ其書を登載すること既に數回、意出で、愈々其健腕自在にして變化の縦横なるを見る茲に出すものは張平山の作としては最も異常なるものなり而して一株の喬樹を點出して全局の布置を秀逸ならしめたるが如き實に無限の情趣あり彼れが浙派の中堅として聲名噴々たりし所以の益偶然ならざるを知るに足るべし

FISHING FOR PLEASURE.

BY CHANG PING-SHAN (CHINESE)

(*Kakemono*, colours on silk; 4 feet 6 $\frac{1}{4}$ inches by 2 feet 4 $\frac{1}{2}$ inches.)

OWNED BY MR. SADAYOSHI OKAMOTO, TOKYO.

(COLLOTYPE.)

We gave a brief biography of Chang Ping-shan in Volume XIII., and have several times reproduced his pictures, which show our conviction that his success in Art was not the ordinary achievement of many artists, but that he was skilful in various ways and full of changeful resource. We give here another of his masterpieces. It is rich in its very simplicity, and is exceptional in the refined taste which is displayed: this is greatly enhanced by the addition of the tall old tree. We readily understand why this artist was famous as a leader of the middle epoch of the Che-chiang School.



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墨梅圖(絹本)

支那明朝王冕筆

竪一尺一分横三尺一寸七分

伯爵伊達宗基君藏

王冕字は元章、煮石山農と號す。諸暨の人なり。元の末年隱遁して仕へず。好みて名山に遊ぶ。奇才俠客に遇へば、則ち酒を呼び悲吟す。人多く斥けて狂人と爲す。曾て大雪あるや、赤足山頭に上り四顧大呼して曰く、天地間皆白玉合成し、人をして心膽澄徹せしむべし。仙化し去らん。と欲すと。後妻子を携へて九里山に隠れたりと云ふ。最も梅を畫くに妙を得たり。絃に出すものは、則ち其遺韻なるが落筆遒勁にして、布圖亦甚だ宜きを得たり。古來の畫家、墨梅の圖を作る頗る多し。而も筆致備故にして、且つ結構の妙を得たる本畫の如きものは、極めて尠し。王元章の梅畫を以て名を得たるや、偶然にあらずと謂ふべし。

PLUM-BLOSSOMS.

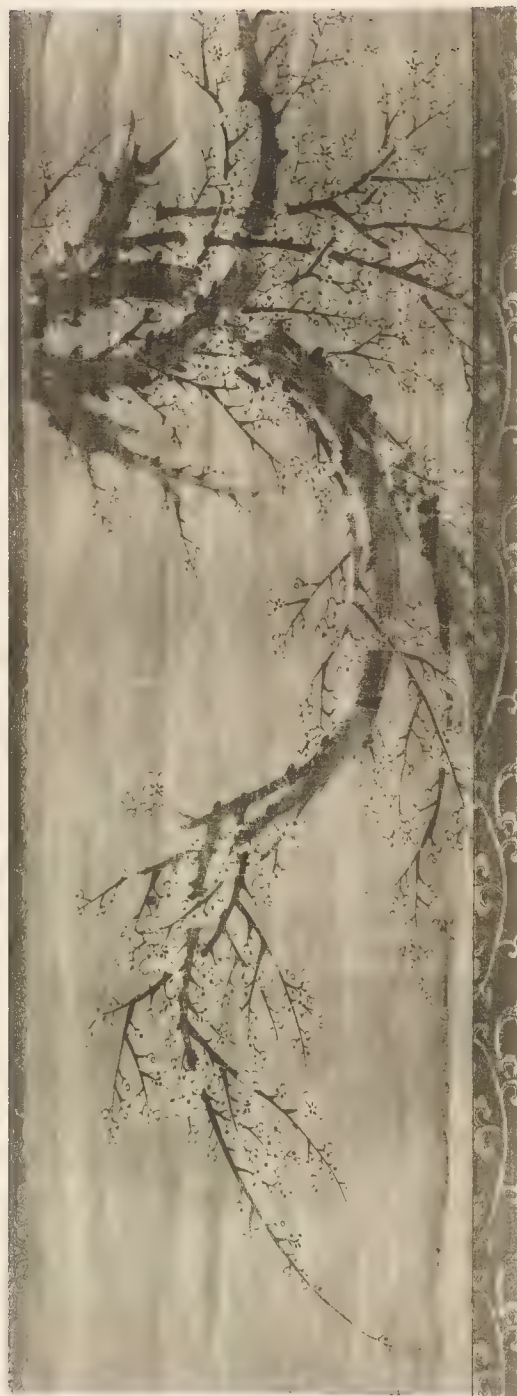
BY WANG MIEN (CHINESE).

(*Kobanmon*, monochrome on silk; 1 foot by 3 feet 1 $\frac{3}{4}$ inches.)

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

Wang Mien, whose surname was Yuan-chang, otherwise called Chu-shih Shan-nung, was a native of Chu-chi. Towards the close of the Yuan dynasty, after he had retired from public life, not caring to accept any official appointment, he was fond of travelling through famous mountains. Whenever he met any ingenious and daring man, he began to drink wine and sighed, as if in deep grief, for this reason people looked upon him as a madman. It once happened that the ground was covered with deep snow, when he suddenly ran up to the top of a mountain in his bare feet, then, looking about him and far away, he cried out in a loud voice: "Everything between Heaven and Earth is composed of clear, white jewels, by which, at this time, man's thoughts are becoming cleansed. This is the occasion when I hope to be transformed into a sermit and fly high up!" It is said that he finally retired, with his family, to Chin-li-shan. He is specially renowned as an excellent hand in depicting plum-blossoms. The picture here reproduced came from the brush of Wang Yuan chang, and in it may be seen forceful brushwork and admirable composition in every detail. Although the plum-blossoms were repeatedly taken as a subject for pictures in ancient time, yet there are very few which may be compared with this in the elastic and vigorous wielding of the brush and in the delicate arrangement of details.



松鶴圖(絹本淡彩)

支那明朝汪肇筆

竪四尺七寸二分横二尺九寸四分

侯爵徳川閑順君藏

汪肇字は樸初海雲と號す休寧の人なり性豪放不羈にして山水人物を善くし戴進吳偉の間に出入すと稱せらるまた花卉翎毛に妙を得て自ら一家を成せり茲に出すところの圖を見るに筆致卓落頗る飄拔にして松樹の描法其妙を極め雙鶴の姿態の如きも生意あり亦是れ明代の一名畫たるを失はざるなり

PINE-TREE AND CRANES.

BY WANG CHAO (CHINESE).

(Kobansuwa, slightly coloured on silk; 4 feet 8 $\frac{1}{4}$ inches by 3 feet 1 inch.)

OWNED BY MARQUIS KUNIYUKI TOKUGAWA.

(COLLOTYPE.)

Wang Chao, whose surname was Te-chü and who was otherwise called Hai-yün, was a native of Hsin-ming. He is said to have been a bold and daring man. He was skilful in landscape painting and in portraiture, ranking, in these branches, with Tai-chin and Wu Wei. But he was also excellent in drawing flowers and birds, possessing a special style. Upon examining the picture here reproduced, we see how well the artist has sketched the pine-tree and two lifelike cranes, with exquisite and a forceful brush. These admirable points clearly show that the work is worthy to be recommended as a masterpiece of the Ming dynasty.



松亭燕壽圖(扇面金砂子地淡彩)

支那明朝周臣筆

竪五寸八分横一尺六寸三分下額六寸五分

京都桑名織城君藏

周臣の傳は本書第十三冊北溟圖の説明中之を述べたり茲に出すもの亦周臣の佳品なり前者は最も謹嚴縝密の作なれども本圖は草々揮灑し去れるもの落筆輕恣にして氣韻瀟灑頗る珍貴すべく周臣の手腕變化自在にして明朝一代の大家たりし所以の偶然ならざるを知るべし

LANDSCAPE.

BY CHOU CH'EN (CHINESE).

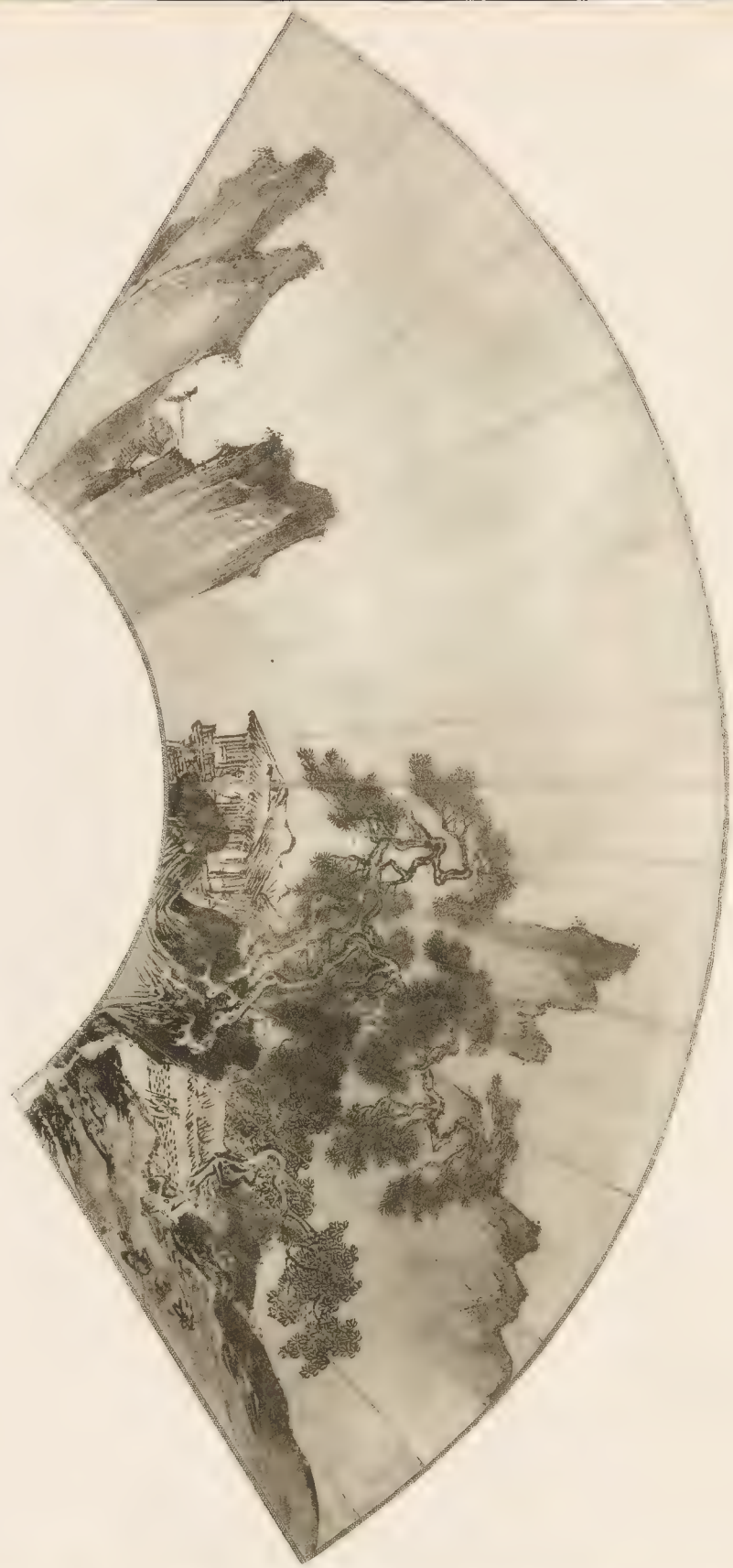
(A paper for a folding fan, slightly coloured; width 6 $\frac{1}{2}$ inches, upper periphery 1 foot 2 $\frac{1}{2}$ inches, lower 7 $\frac{1}{4}$ inches.)

OWNED BY MR. TETSUJŌ KUWANA, KYŌTO.
(COLLOTYPE.)

A brief biography of Chou Ch'en is given in the thirteenth volume of this series, in connection with his masterpiece of a scene on the Great Northern Sea. The picture reproduced here is also a pretty production by him. The previous work is done with minute care and a heavy stroke of the brush; but the present one, on the contrary, evinces and hasty brushwork, each stroke being full of delicate and clear taste, which proves that this artist was skilful in every phase of his art. After looking at this picture, we are readily led to acknowledge that Chou Ch'en was a great master of the Ming dynasty, and we quickly see why he became successful.

變五：人食盡土時 只六廿：女不智六十五會

蘇軾詩集卷之四



山水圖(紙本墨畫)

支那明朝張璪圖筆

(縦七寸八分、横九寸七分)

安藝國長尾富太郎君藏

張璪圖明の高層崇禎頃即ち西曆第十七世紀の上半の傳は本書第十四冊に述べたり、茲に出すものは筆致遒灑、墨遊潤にして遠淡近濃、おのづから其妙を得たり。此種の畫が我國の文人畫に幾多の影響を與へたるや知るべきなり

LANDSCAPE.

BY CHANG SHUI TU (CHINESE).

(*Kakemono*, monochrome on paper; 8 inches by 11 $\frac{1}{2}$ inches.)

OWNED BY MR. TOMITARÔ, AKI PROVINCE.

(COLLOTYPE.)

Concerning the artist Chang Shui-tu (who lived during the Wan-li and Ch'ung-chen epochs of the Ming dynasty, China, first half of the 17th century), we have already told in our fourteenth volume. The picture given here, is executed with a fine brush touch and with ink of a medium tone. The effect of using thin colour for the distance and thicker for the foreground, produces a pleasing harmony. It should be remarked that this kind of painting exerted great influence upon the style of our pictures, known as *Bunjin-gwa*, which was much esteemed by the literati



調馬圖屏風(紙本金地着色)

筆者不詳

竪五尺五寸横一丈一尺八寸四分

山城國醍醐眞言宗大本山醍醐寺藏
茲に出すものは調馬圖屏風一雙中の一隻な
るが古來傳へて岩佐又兵衛天正六年一慶安
三年即ち西暦一五七八年一六五〇年の筆
と稱し頗る有名なものなり然れども畫風
の毫も又兵衛に似たる所なく人物の面相及
び衣褶の描法を見るに全く狩野派より出で
たること疑なし人馬の姿態に至りては大體
に於て頗る寫實の骨藝に當たり走馬の運動
及び騎手の姿勢共に甚だ宜きを得て躍々生
動の概あり恐らく慶長前後に於ける狩野派
の一名手の手に成りたるものならん眞に希
觀の逸品と稱すべし

HORSE-TRAINING.

ARTIST UNKNOWN.

(One of a pair of screens, in colours on gold-paper ground; 11 feet 10 inches by 5 feet $\frac{1}{2}$ inch.)

OWNED BY THE TEMPLE, DAIGOJI, YAMASHIRO PROVINCE.

(COLLOTYPE.)

The screens, from which the present reproduction is taken, have been famous from olden times. It has been said that they were painted by Matabei Iwasa, founder of the Ukiyoe School (1578-1650), but we find none of his characteristics in the work, and there is inherent evidence that the conception sprang from the Kanô School. As for the treatment of the men and the horses, it is eminently and beautifully realistic. The action of the running horses and the poise of the riders are so correctly drawn that their movements are vividly represented, and consequently we cannot believe that the pictures were ever done by a minor hand, but must necessarily have come from the brush of an eminent artist of the Kanô School. They are, indeed, one of the rarest productions at the end of the 16th century.

[illegible]

を解く爲に作らるるものゝ熱は、
も品地

三ノ間、西條、正計八半、一六五（途）、五

一、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

新嘉坡同濟醫院

$$1/n = \frac{1}{n} \rightarrow 0 \text{ as } n \rightarrow \infty$$

臨城回轍錄卷之四



歌舞伎草紙畫卷

(紙本金砂子地着色) 筆者不詳

原一尺二寸二分

狹路徳川義禮君藏

茲に出すものは古來岩佐又兵衛の筆と稱せらるゝ歌舞伎草紙の二段なり然れども卷中の樹木は全く狩野風に屬し人物衣冠の描線の如きも亦到底又兵衛一派のものにあらず其技巧に至りては舞躍奏樂の男女野武士鬪争の狀態並びに種々の階級種々の社會を寫出して風趣一々生動し且つ人物の彩色頗る妍麗を極め眞に珍貴の名品たり筆者の明確ならざるは頗る遺憾なれども畫中の風俗に徴するも恐らく寛永西暦一六二四年—一六四三年頃を下ること處からざるの作なるべし

KABUKI NO SÔSHI.

ARTIST UNKNOWN.

(Two parts of a roll, coloured on paper; height 1 foot 2 1/2 inches.)

OWNED BY MARQUIS YOSHINORI TOKUGAWA.

(COLLOTYPES.)

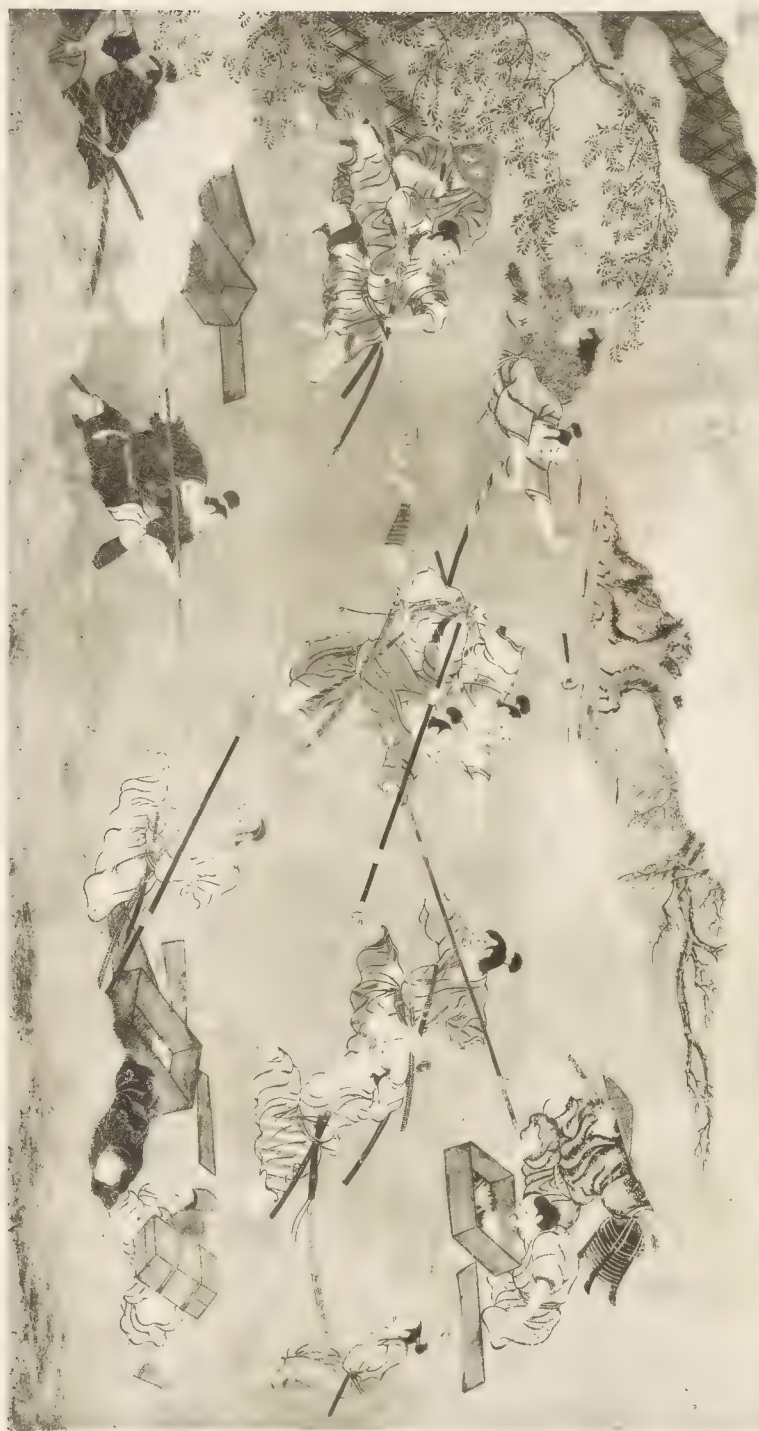
The pictures reproduced here are parts of a roll, entitled "Kabuki no Sôshi," which has hitherto been attributed to Matabei Iwasa. But the technique of the figures is very forcible and the defining lines of the garments are very strong, so the roll is by no means from the hand of Matabei, but must have been done by an eminent artist of the Kanô School. As to the skill displayed, all the faces, the costumes, the fashions, and various other details, are respectively represented with much vividness, while the colouring is very beautiful. It is a source of great regret to us that the artist is not positively known; but there is no doubt that the roll was produced at about the Kwan'ei era (1624-1643). It is, indeed, one of our rare and valuable Art relics.

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卷

五・八二五・イ

寒濕外草刊

$$[\pi_0, \pi_1, \pi_2, \pi_3, \pi_4, \pi_5, \pi_6, \pi_7, \pi_8, \pi_9, \pi_{10}, \pi_{11}, \pi_{12}, \pi_{13}, \pi_{14}, \pi_{15}, \pi_{16}, \pi_{17}, \pi_{18}, \pi_{19}, \pi_{20}, \pi_{21}, \pi_{22}, \pi_{23}, \pi_{24}, \pi_{25}, \pi_{26}, \pi_{27}, \pi_{28}, \pi_{29}, \pi_{30}, \pi_{31}, \pi_{32}, \pi_{33}, \pi_{34}, \pi_{35}, \pi_{36}, \pi_{37}, \pi_{38}, \pi_{39}, \pi_{40}, \pi_{41}, \pi_{42}, \pi_{43}, \pi_{44}, \pi_{45}, \pi_{46}, \pi_{47}, \pi_{48}, \pi_{49}, \pi_{50}, \pi_{51}, \pi_{52}, \pi_{53}, \pi_{54}, \pi_{55}, \pi_{56}, \pi_{57}, \pi_{58}, \pi_{59}, \pi_{60}, \pi_{61}, \pi_{62}, \pi_{63}, \pi_{64}, \pi_{65}, \pi_{66}, \pi_{67}, \pi_{68}, \pi_{69}, \pi_{70}, \pi_{71}, \pi_{72}, \pi_{73}, \pi_{74}, \pi_{75}, \pi_{76}, \pi_{77}, \pi_{78}, \pi_{79}, \pi_{80}, \pi_{81}, \pi_{82}, \pi_{83}, \pi_{84}, \pi_{85}, \pi_{86}, \pi_{87}, \pi_{88}, \pi_{89}, \pi_{90}, \pi_{91}, \pi_{92}, \pi_{93}, \pi_{94}, \pi_{95}, \pi_{96}, \pi_{97}, \pi_{98}, \pi_{99}]$$







舞妓圖(紙本着色)

小川 破笠筆

竪二尺九寸四分横一尺五寸

伊勢國 小津與右衛門君藏

破笠は第三冊南天圖の説明に於て之を述べたる如く最も髹漆の技に工みにして繪畫は彼れの特技にあらず故に茲に出せるものゝ如きも繪畫としての價値よりも寧ろ髹漆に於ける下繪として見るを可なりとするの感なきにあらず然れども破笠が一種の技工を漆器の上に應用し笠翁細工の名を擅にしたるものは一面彼れが斯の如き畫才を有したるに依るものといふべし

DANCING GIRL

BY HARITSU OGAWA.

(*Kakemono*, coloured on paper; 2 feet 11 inches by 1 foot 11 inches)

OWNED BY MR. YOYEMON OZU, ISÉ PROVINCE.

(WOOD-CUT.)

As we have stated in the Twelfth volume of this series, Haritsu Ogawa was an eminent hand at decorations on lacquer; but he is hardly to be classed among the great masters in the art of painting. The picture reproduced here is not, therefore, worthy of admiration as a picture, but as a design for decorative lacquer. Nevertheless, the success which Haritsu achieved and his reputation as an eminent artist in designs on lacquer, were partly due to his ability in painting.



夢中菴笠翁行年七十七歲圖





春景山水圖(絹本淡彩)

支那陸翹筆

縦五尺五寸、横一尺六寸一寸

京都 桑名 城城君藏

陸翹とは何人なるか支那の畫傳に之を逸したるを以て其傳歴を知るに由なし然れども彼れが明末清初頃の一名家なりしことは本畫に徴して明かなり布局の經營最も宜きを得て遠近頗る法に適ひ落筆温藉にして渲染の穩雅なるが如き到底凡手の能くするところにあらず渡邊華山等の技風の之に似たるものあるは恐らく此種の畫に私淑したるに由るならん

LANDSCAPE IN SPRING.

BY LIU MEI (CHINESE)

(*Kakemono*, slightly coloured on silk; 5 feet 5 $\frac{1}{2}$ inches by 1 foot 6 $\frac{1}{2}$ inches.)

OWNED BY MR. TETSUJŌ KUWANA, KYŌTO.

(COLLOTYPE.)

We cannot identify this artist, Liu Mei, for no account of him is given in any Chinese Art History. Upon examining this picture carefully, we see that he was an expert who lived towards the end of the Ming dynasty, or at the beginning of the present. the Ching. The distribution of details evinces pleasing harmony, the adroit representation of distance, the delicate tone of the ink, and the touch of the brush, all of these features make it impossible for us to think of its being the work of an ordinary artist. We perceive some resemblance to the special technique of Kwazan Watanabé, which leads us to suspect that Kwazan studied this kind of Chinese picture.



阿羅漢圖二幅紙本淡彩

僧昭乘筆

十六羅漢圖十六幅中の二幅

縦三尺七寸五分横一六寸九分

京都臨濟宗大徳寺塔頭龍光院藏

茲に出す二幅は十六羅漢圖十六幅中より撰載せるものなり圖は第三冊に出せる松花堂の二幅に合寫せ揮灑せる羅漢を一幅づゝに分寫したるに過ぎざるが如くなれども侍童を配して圖様を清新ならしめたるどころ以て珍賞するに足れり

ARHATS.

BY SHÔJÔ.

(Two *kakemono*, from a set of sixteen, slightly coloured on paper;
each 3 feet 8 $\frac{3}{4}$ inches by 1 foot 7 inches.)

OWNED BY THE TEMPLE, DAITOKUJI, KYÔTO.
(COLLOTYPES.)

These two pictures are selected from those of the sixteen Arhats in sixteen *kakemono*. It is likely that they were copied from the picture, by the same artist, which we have given already in Volume III., but they are somewhat different in details; as there are attendants, young men, nearby and this addition is worthy of admiration.

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STAFF

Director: [Name]

Producer: [Name]

Screenplay: [Name]

Music: [Name]

Editor: [Name]

Production Office: [Name]

Release Date: [Date]

Runtime: [Time]

Country: [Country]

Language: [Language]







山莊春夜圖(絹本淡彩)

支那清朝王翬筆

竪五尺六寸八分横三尺二寸五分

東京岡本貞佐君藏

王翬字は補雲吳江の人なり山水は董源巨然共に北宋南畫の大豪を師として之を畫く人皆之を珍としたりと云ふ茲に出すものは即ち王翬の傑作なり落筆草率なれども全局の經營秀抜にして濃墨滋潤亦是れ清朝名家の作たるに耻ぢざるものと云ふべし

MOUNTAIN VILLA IN SPRING NIGHT

BY WANG YEN (CHINESE).

(*Kakemono*, slightly coloured on silk; 5 feet 7 $\frac{1}{2}$ inches by 3 feet 2 $\frac{1}{2}$ inches.)

OWNED BY MR. SADAYOSHI OKAMOTO, TOKYO
(COLLOTYPE)

Wang Yen who had another name Pu-yün, was a native of Wu-chiang. It is said that he was devoted to landscape painting, choosing as his models, the productions of Tung Yuan and Chü Jan (masters of the Southern style of pictures in the Sung dynasty). The work we reproduce here is one of Wang Yen's masterpieces. Though it was manifestly drawn with a hasty brush, it nevertheless preserves the reputation of the artist as a master of his art during the Ching dynasty, in the remarkable arrangement of details and the mild tone of the India-ink.

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夢溪筆談
向在行陶然一時
下須無別事
松溪筆

松溪筆





枯木群馬圖(絹本着色)

沈南蘋筆

竪五尺七分、横一尺四寸五分

尾張國井口平兵衛君藏

沈南蘋のことは第七冊以下既に屢之を載せたり茲に出すものは其體作なり其落款には樞松雪趙子昂意と記せども其筆致は全く南蘋獨得の描法にして古人の窠窟に陥らざるの妙あり雲林院に凋落し一群の野馬悠遊相戯るゝの狀寫し來つて無限の情趣縁上に溢るゝを覺う

HORSES AND LEAFLESS TREES.

BY CHÊN NAN-PING (CHINESE).

(*Kakemono*, in colours on silk; 5 feet 8 inches by 1 foot 5 inches.)

OWNED BY MR. HAMBEI IGUCHI, OWARI PROVINCE.

(COLLOTYPE.)

We have frequently referred to Chen Nan-ping in this series since the Seventh volume, and we now reproduce an excellent work by him. Although it bears this legend: "Following after Sung Hsüeh's (Chao Tzu-ang) style," yet in its brushwork it does not necessarily bear any relation to predecessors, while its execution is carried out in Chen Nan-ping's own special method. The scene of the lonely woods,—from the trees all the leaves have fallen,—and a drove of wild horses calmly disporting themselves near by, is graphically depicted on the canvas and conveys to us a delicate impression of the wintry landscape.

公正只十位，要一只四女五女

引進國人口半又漸作爲

辭水輯異圖(辭本善堂)

Admission to the school is free of charge.



竹久松子



草花圖屏風(紙本金碧着色)

石田幽汀筆

(竪五尺五寸横一丈一尺八寸)

京都淨土宗三時知恩寺藏

石田幽汀名は叔明京都の人なり、書を鶴澤深山に學びて自ら一家の風を成し、山水花卉翎毛を寫す皆濃緻にして趣致ありと稱せらる。夫の有名なる圓山應舉初め幽汀に就て書を學びしかば幽汀の名世に知らるゝに至れり。天明六年西暦一七八六年五月歿す。茲に出すものは幽汀の揮灑せる四季草花圖屏風一雙中の一隻なり。結構布置の妙に乏しく、草花もまた甚だ生意ありといふを得ざれども、傳彩鮮麗にして頗る裝飾的の本質に富めるのみならず、幽汀の畫は世間極めて珍ければ本畫は圓山應舉の師石田幽汀の眞面目を見るべき唯一の標本なりといふも決して過言にあらずるなり。

FLOWERS.

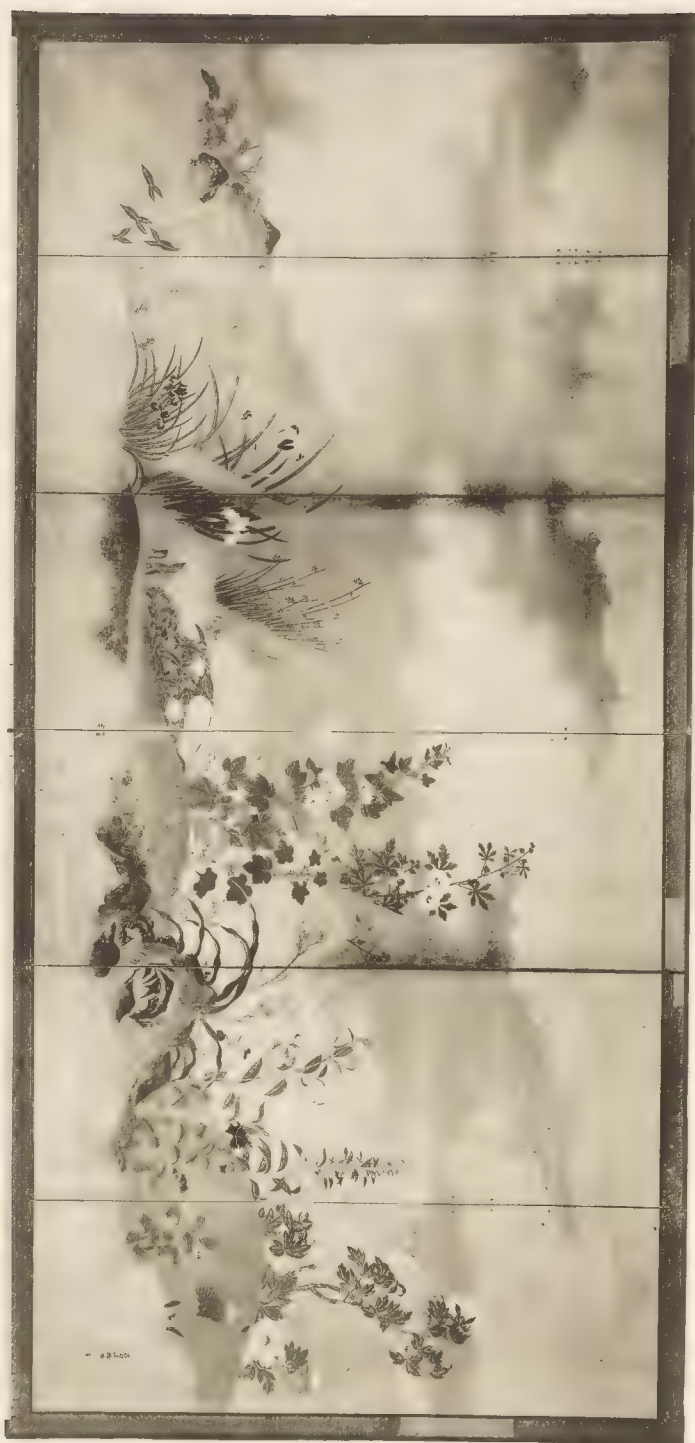
BY YÛTEI ISHIDA.

(One of a pair of six-fold screens, in colours on a gold-paper ground; 5 feet 6 inches by 11 feet 10 inches.)

OWNED BY THE TEMPLE, SANJI CHIONJI, KYÔTO.

(COLLOTYPE.)

Yûtei Ishida, commonly called Yoshiaki, was a native of Kyôto. He studied the art of painting under Tanzan Tsuruzawa and evolved his own style. His landscapes, flowers and birds, are said to have been delineated in a delicate manner. Having had the famous Ôkyo Maruyama among his pupils, his reputation spread over the Art world. He died in the 5th month of the 6th year of Temmei, 1786. The pictures reproduced here are from those for one of a pair of screens: the composition is not remarkable and the flowers are not especially effective as a motive; but the colouring is very beautiful and full of a decorative quality. Extant pictures by this artist are very few and therefore these screens are the best examples to enable us to see the ability of Yûtei, the teacher of Ôkyo Maruyama.



波濤群雁圖(紙本着色)

圓山應舉筆

（竪四尺八寸九分横四尺五寸七分）

近江國天台宗大本山園城寺中圓滿院藏

圓山應舉享保十八年—寛政七年即ち西暦一

七三三年—一七九五年嘗て圓滿院宮祐常法

親王に仕へたる時夫の有名なる難福畫巻第

九冊に其二段を出せりを始めとし圓滿院の

屏障等に描きたるもの勢からず茲に出すも

の亦其一にして明和丁亥四年應舉三十五歳

の時即ち筆致漸く圓熟の境に達し寫生の技

頗る其妙に入りたる時の作なり落筆輕便に

して各雁の姿態一々其真に迫り波浪岩角に

碎くるの狀寫し得て亦よく自然の趣を發揮

したりといふべし

WILD GEESSE.

BY ÔKYO MARUYAMA.

(*Kakemono*, in colours on paper; 4 feet 10 $\frac{1}{2}$ inches by 4 feet 6 $\frac{1}{2}$ inches.)

OWNED BY THE TEMPLE, ENMAN-IN, OF
ONJÔJÎ, ÔMI PROVINCE.

(COLLOTYPE.)

While Ôkyo Maruyama (who lived from the 18th year of Kyôhō to the 7th year of Kwansei, Western calendar, 1733-1795) was in attendance upon Prince Yûjō, Enman-in no Miya, produced the famous picture-roll of Calamity and Good Fortune (two sections of which were given in Volum IX. of this series), and other pictures for sliding wall-panels and *kakemono*. The picture reproduced here was originally intended for one of the latter. It was painted in the 4th year of Meiwa (1767), when Ôkyo was thirty-eight years of age, just at the time when he was crossing the threshold of his excellence and his art in drawing was greatly improved. The brushwork is light yet firm, and the presentation of the attitude of every one of the wild geese is true to life, while the manner of depicting the waves dashing against the cliff is vividly natural. In fact, we may say, in a few words, that the picture succeeds most admirably in putting before us the very scene of Nature itself.



寒山拾得圖(紙本墨畫)

曾我蕭白筆

墨六尺五寸横三尺八寸

京都臨濟宗興正寺藏

曾我蕭白天明三年即西曆一七八三年癸巳のことは第六冊及び第七冊に於て既に述べたり茲に出す寒山拾得圖は亦彼れの傑作なるが落筆例によりて怪奇を極め鬼氣人に迫るの概あり蕭白の性質理想を發揮して餘蘊なきものといふべし

HAN-SHAN AND SHIH-TE.

BY SHÔHAKU SOGA.

(A pair of *hakemona*, monochrome on paper; 6 feet 5 inches by 3 feet 8 inches.)

OWNED BY THE TEMPLE, KÔSHÔJÎ, KYÔTO.

(COLLOTYPES.)

Shôhaku Soga's biography (he died in 1783) has been already mentioned in Volumes VI. and VII. The pictures here reproduced are one of his masterpieces. The brushwork is, as usual, of such boldness and pre-eminent ability as cannot be paralleled by the work of other artists. The designs are altogether uncommon and vigorous, so that we cannot but admire the artist's free conception.





曾為之即輝耀筆



竹筍圖紙本淡彩

松村吳春筆

(竪四尺二寸七分横一尺九寸)

京都 巨勢小石君藏

吳春のことは既に屢々之を述べたり筵に出すものは亦吳春の遺蹟中殊に優秀なるものなり單に一竿の老竹を點出し而して添ふるに二筍を以てす布圖簡短にして毫端輕機洵に逼真の妙を極む是の如きは吳春の如き大家にして始めて能くすべき所にして到底凡手の企及すべき所にあらずるなり

BAMBOO-SPROUTS.

BY GOSHÛN MATSUMURA.

(*Atsuhime*, slightly coloured on paper; 4 feet 4 $\frac{1}{4}$ inches by 1 foot to $\frac{3}{4}$ inches.)

OWNED BY MR. SHÔSEKI KOSÉ, KYÔTO.

(COLLOTYPE)

We have frequently mentioned Goshun. The present picture is an excellent one among his productions. The conception is singularly simple, consisting of nothing more than an old bamboo and two shoots nearby. But the brushwork is light and mild and brings forth the scene in full semblance to Nature. Such masterly effects can have been achieved only by an expert, such as Goshun, and can never be imitated by the ordinary artist.

を預けるもの。

ハ、預けたものは、預け主のイ、ハ、カ、
等のほか、大抵、このもの、このもの、
このもの、このもの、このもの、このもの、
このもの、このもの、このもの、このもの、

延びて出た、このもの、このもの、
このもの、このもの、このもの、このもの、
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THEORY OF THE

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(Faint handwritten notes)





観櫻圖(絹本着色)

秦隆古筆

(竪一尺七寸八分横二尺八寸)

駿河國秋野雅太郎君藏

秦隆古筆和元年—安政六年即ち
西暦一八〇一年—一八五九年の
傳は第十四冊に詳述せり、本書は
士女觀櫻の圖にして筆致頗る南
宗の風格を帯び、茶だ土佐派の渾
融せられざるより察すれば恐ら
くは是れ隆古壯時の作なるべし
舊筆閣釋賦彩瀝瀝にして趣致頗
る拘すべきものあり、亦以て雅客
鑑賞の資料とするに足れり

ADMIRING THE CHERRY-BLOSSOMS.

BY RYŪKO HATA.

Kakemono, colours on silk, 1 foot 8 inches by 2 feet 9 inches.

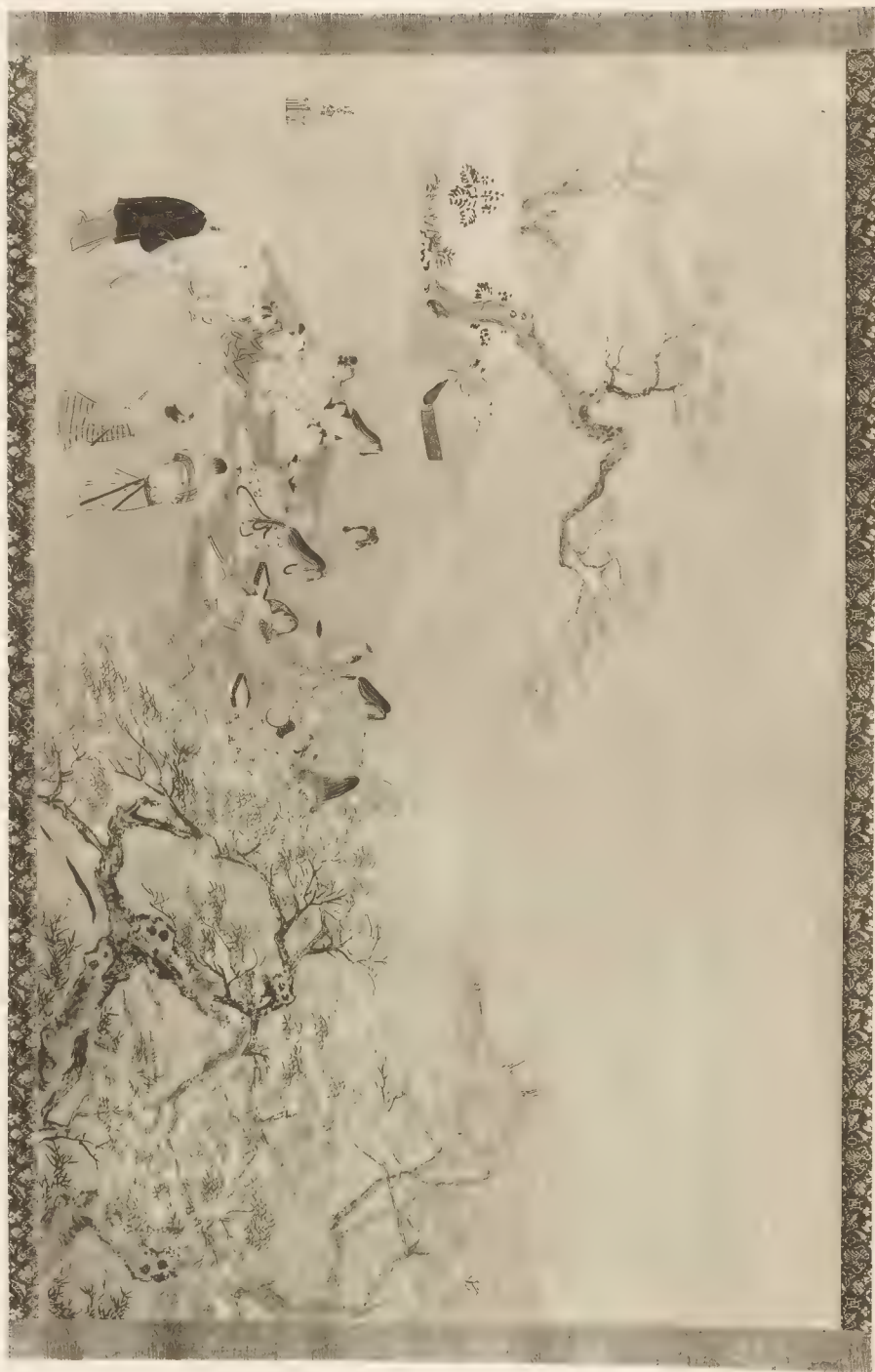
OWNED BY MR. MASATARŌ AKINO, SURUGA PROVINCE.

(COLLOTYPE.)

The life of Ryūko Hata (1st year of Kyōwa to 6th of Ansei, 1801-1859) is given in Volume XIV. This picture, of young men and ladies looking at the cherry-blossoms, is clearly connected with the Southern Sung style in its brushwork, and we at once see that it has not yet assimilated the style of the Tosa School. With this fact before us, we may justly determine that the picture was produced during the artist's earlier life. It is overflowing with taste that is displayed in the adroit brushwork and the refined colouring. It will be highly prized by connoisseurs.

22

22





梅溪艤舟圖(絹本淡彩)

田能村竹田筆

竪四尺四寸八分、横一尺七寸

京都 山田茂八君藏

竹田天保六年即ち西暦一八三五年五十九歳にて歿すの傳は本書第十二冊に詳述せり、茲に出す圖は其落款の示す如く天保元年に於ける五十四歳の作にして、落筆老熟、傳彩淡雅、幽趣實に拘すべし、亦是れ竹田の手腕を窺ふべき一傑作といふべきなり

PLUM-TREES IN A VALLEY.

BY CHIKUDEN TANOMURA.

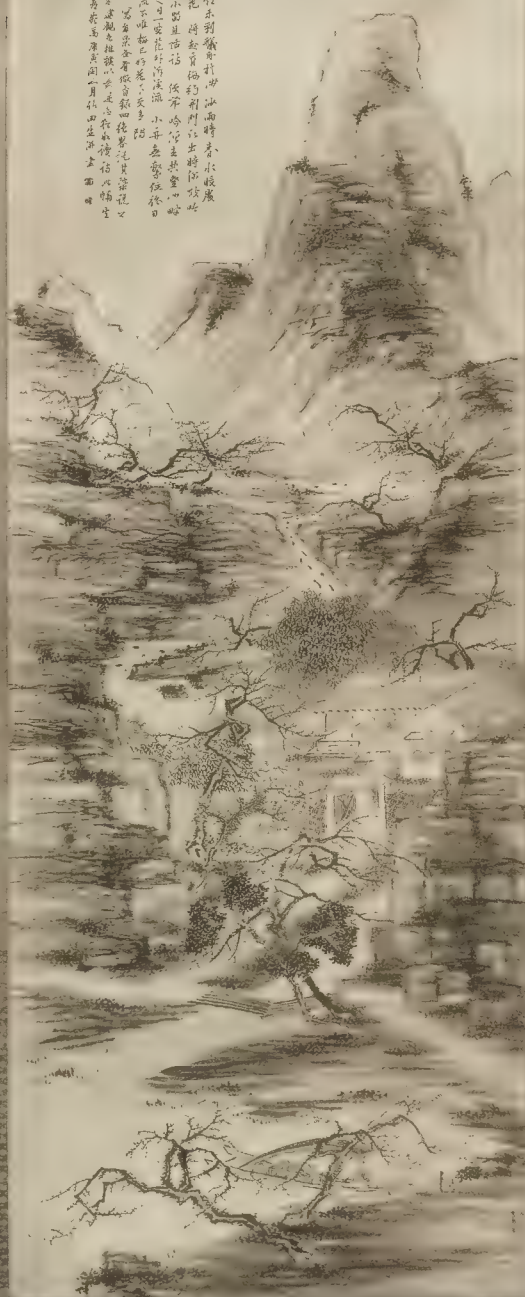
(*Kakemono*, slightly coloured on silk; 4 feet 5 inches by 1 foot 8 inches.)

OWNED BY MR. MOHACHI YAMADA, KYŌTO

(COLLOTYPE)

The life of Chikuden Tanomura (died in 1835 at the age of fifty nine) is given in the twelfth volume of this series. The present picture was executed when he was fifty-four years old (1830). The brushwork is virile and ripe, while the colouring is light and effective, so that the deep taste of the whole composition is such as to make the picture worthy of being esteemed as one of Chikuden's masterpieces.

漢文悅示劉敬甫約游汕頭時書小懷廣
梅梅花不別敬甫約游汕頭時書小懷廣
梅梅花不別敬甫約游汕頭時書小懷廣
梅梅花不別敬甫約游汕頭時書小懷廣





春夏山水圖(絹本着色)

松村景文筆

屏風一雙張附十二圖中の二圖

(各圖一尺五寸六分横一尺一寸八分)

子爵大久保忠一君藏

松村景文天保十四年即ち西暦一八四三年六十五歳にて歿すの傳は其山水圖と共に本書第十一冊に出せり茲に掲ぐる所の二圖また屏風張附十二ヶ月中の二葉にして甲は二月漁父の水神を祭るの意を寫し乙は六月湖上舟遊の景を書けるものなり揮毫輕妙賦彩淡雅にして精練の技殆んど家兄吳春の佳品を見るの概あり

LANDSCAPES IN SPRING AND IN SUMMER.

BY KEIBUN MATSUMURA.

(Two pictures from a set of twelve mounted as a pair of six-fold screens, in colours on silk; each 3 feet 6½ inches by 1 foot 2 inches.)

OWNED BY VISCOUNT TADAKAZU ÔKUBO.

(COLLOTYPES.)

The life of Keibun Matsumura (died in the 14th year of Tempô, 1843, at the age of sixty-five) we have given in Volume XI., where we reproduced another of landscapes, and now we present some more of his masterpieces, taken from pictures intended to represent the twelve months, and mounted as a pair of folding-screens. The first show some fishermen worshipping the goddess of the river in the second month, and the second presents the scene of a pleasure-boat on a lake in the sixth month. The success displayed in admirable cleanliness of the brush-touch and in the light colouring, make us feel as if we were looking at the skilful productions of the artist's elder brother, Goshun.



松竹梅
三友圖
畫堂
之
景
畫
堂
之
景





松鶴波浪圖屏風一雙

(紙本金碧着色)

岡本豊彦筆

(竪五尺一寸一分横一丈二尺四寸六分)

京都 塚本大三郎君藏

岡本豊彦弘化二年即ち西暦一八四五
年六十八歳にて歿すのことは本書第
八冊西王母圖の説明中に之を述べた
り西王母圖は筆致婉麗輕妙なれども
本書は毫鋒卓著拙拔にして豊彦の作
中多く見ざる所の逸品なり其傳彩は
未だ以て妙諦を得たりと言ふを得ざ
れども常に婉媚の筆を弄したる豊彦
にして斯る作品を出すを見ば何人も
彼れが手腕の縦横自在なりしに驚嘆
すべきなり

PINE-TREES AND CRANES: WAVES AND CRANES.

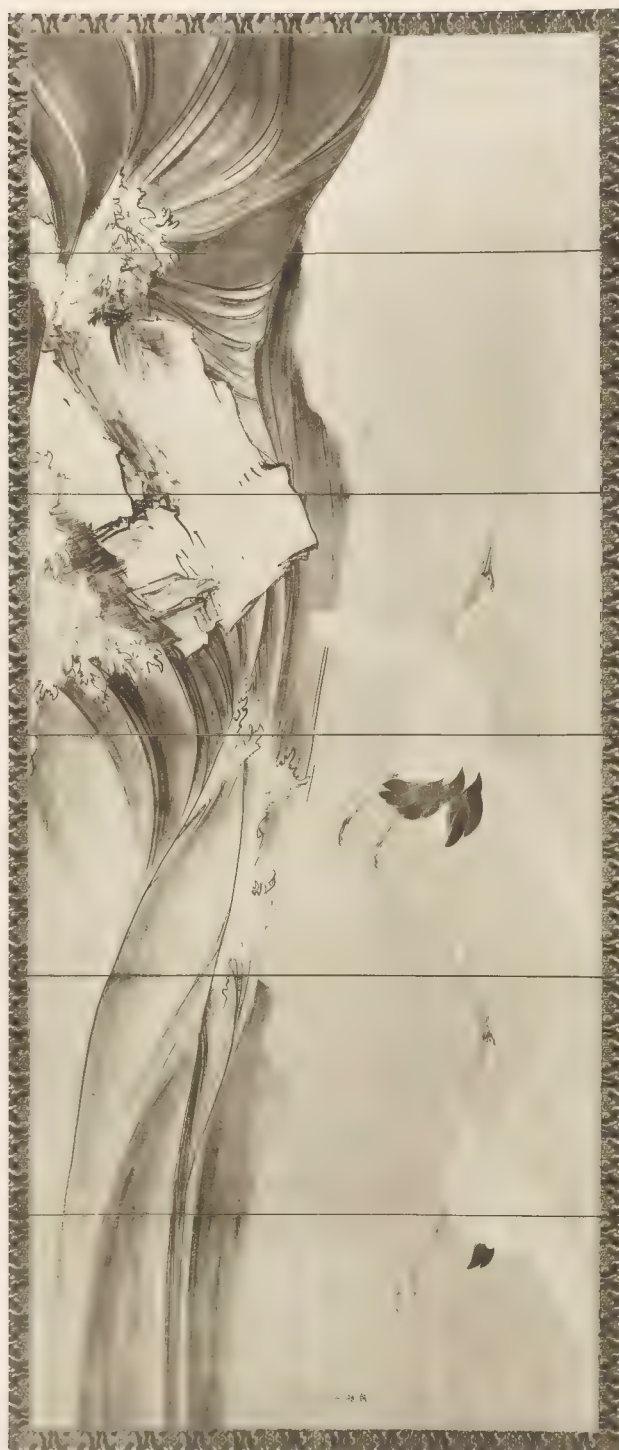
BY TOYOHICO OKAMOTO.

(A pair of six-fold screens, in colours on gold-paper ground; each, 5 feet 2 inches by 12 feet 5 1/2 inches.)

OWNED BY MR. DAIZABURŌ TSUKAMOTO, KYŌTO.

(COLLOTYPES.)

We have given the biography of Toyohiko Okamoto (who died in 1845 at the age of sixty-eight) in the text accompanying the picture "Hsi-wang-mu," reproduced in Volume VIII. That picture is marked by refined taste and is of a forceful style; but the present ones are bold and rough, such as we seldom see in Toyohiko's productions. Although the colour-scheme cannot be said to be refined, yet these are the best examples to enable us to understand the free and eminent ability of his art.







草花圖(絹本着色)

椿 椿山筆

竪四尺二寸八分横一尺八寸四分

男爵岩崎彌之助君藏

椿山安政元年即ち西暦一八五四
年即ち椿山四十九歳の筆なり由來
山は徐氏の没骨法を豎得し喜筆を以
て草花を寫すに最も妙を得たるが本
畫は彼れが一代の作中殊に會心の逸
品なるべし雖然たる種々の草花を一
幅の中に收めて而も繁冗を感ぜざる
が如き椿山にして始めて能くすべく
して到底凡庸畫史の企及する所にあ
らざるなり

FOLIAGE.

BY CHINZAN TSUBAKI.

(*Kakemono*, coloured on silk; 4 feet 4 inches by 1 foot 10 inches.)

OWNED BY BARON YANOSUKÉ IWASAKI.

(COLLOTYPE.)

One of Chinzan Tsubaki's landscapes was given in the last volume, as well as his biography. He lived from the first year of Kyôhō to the first year of Ansei (1801-1854). This *kakemono* of Foliage was painted by him in 1849 when he was forty-nine years of age. Chinzan especially excelled in depicting foliage by the method known as the "non-contour system," which was originated by Hsu-tze, Sung dynasty, China, and the present picture is one of his typical masterpieces. He shows several kinds of cereals on one canvas, but, notwithstanding this, we do not have any feeling of confusion. Such work can be done only by an artist like Chinzan, and no ordinary hand can ever achieve it.

した隆道は遺書史の金沢する所なる
 隆道は山崎のした故の了語すん
 語の中に於て面と見ざる
 品なるへし然るは其の草書に
 隆道は其の書中終る會心の意
 草書を寫す二最と稱する隆道は
 山崎の隆道の意を其の草書に以
 隆道は山崎の隆道の意を其の
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PREFACE

BY CHIN-PAI TSENG

(Author of "The Chinese Language" and "The Chinese Character")

ORDER BY BARON YAMAGUCHI

(COLLAPSE)

One of Chinese Language's language was

by. He lived from the first year of

year of 1841 (1841-1841). This language was written by

in 1841 when he was forty-nine years of age. Chinese

a dialect spoken by the Chinese people as the "non-

which was written by the Chinese people, China, and the

of this dialect was written by the Chinese people. It

is not understood that we do not have any

Each word can be done only by an

The Chinese Language

芝蘭春之其也
林





枯木小禽圖(絹本淡彩)

山本梅逸筆

(竪五尺二寸八分横二尺八寸五分)

神戸 光村利藏君藏

山本梅逸寛政二年—安政四年即ち西暦一七九〇年—一八五七年の遺作は既に本書第十二冊及び第十三冊に登載し且つ其傳歴をも詳述せり茲にまた其佳作を掲ぐ本書は其落款の示す如く嘉永五年西暦一八五二年即ち梅逸六十二歳の老筆なり梅逸は實に意匠豊富腕腕自在にして筆々生意活動し一幅一幀觀るに隨つて清新の興趣を感ぜざるなし吾人は前冊に收めたる松鷹圖四季百花圖等を觀更に本圖を展して梅逸の絶技を嘆賞せざるを得ざるなり

BIRDS ON BARE TREES.

BY BAIITSU YAMAMOTO.

(*Anthraxes*, slightly coloured on silk; 5 feet 3 inches by 2 feet 10 inches.)

OWNED BY MR. TOSHIMO MITSUMURA, KÔBÉ.

(COLLOTYPE.)

Productions by Baiitsu Yamamoto (1790-1857) have already been given in Volumes XII. and XIII., and details of his life were given in connection with those occasions. Here, again, we present an excellent picture from his hand. This work, according to the legend on the canvas, was executed in the 5th year of Kayei, 1852, when the artist had reached the advanced age of sixty-three. Baiitsu is very rich in design, and his hand was able to grapple with every variation and change of his conceptions, carrying out the thought of his mind most vividly; therefore, every one of his productions is full of new and original taste, without exception. We cannot help uttering words of admiration after seeing the illustrations which we have already given, "Pine-tree and Hawk" and "Flowers of the Four Seasons," as well as this one here given.



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諸侯上洛圖(絹本着色) 安藤廣重筆

(一、一尺三寸八分、横一、一尺八寸四分)

東京帝室博物館藏

安藤廣重初めの名は徳太郎後に十右衛門と改め更に又徳兵衛と稱し一立齋と號す寛政九年生る幼より書を好みしが漸く長するに及び歌川豊國に就て教を受けんことを請ふ然れども豊國門弟多かりしを以て之を許さずよみて豊廣の門に入る當時豊國の畫は大に世に珍重せられしが廣重の畫は文政の頃に至るまで未だ昔ねく人に知られず偶將軍家齊上洛の事あり廣重また感從して京都に上りしが其往返の途次東海道の風景絶佳なるを歎賞し江戸に歸るの後東海道五十三次の圖を上梓せりそれより廣重の名漸く人に知られ爾來彼れの名所國繪頗る世に行はるゝに至れり安政五年西暦一八五八年九月六日病を得て歿す年六十二歳ふに當時浮世繪師の多くは大抵俳優又は遊女等の類を寫すに餘念なくまた山水を作るに意を致す者なかりしが廣重に至り自家獨得の畫風を以て大に山水畫を作り浮世繪と山水畫とを調和して以て時目を奪ばせり茲に出すものはまた其一にして諸侯上洛の際東海道に於ける行列の定数なり落筆遒勁にして上人より興丁に至るまで一々其風手を發揮して生意繪上に躍如たり吾人は本書を以て廣重の一傑作と稱するに躊躇せざるなり

DAIMYÔ AND RETINUE PASSING ALONG THE TÔKAIDÔ.

BY HIROSHIGÉ ANDÔ.

(*Kirishitan*, coloured; 1 foot 4 inches by 1 foot 9 inches.)

OWNED BY THE IMPERIAL MUSEUM, TOKYO.

(COLLOTYPE.)

Hiroshigé Andô was at first commonly known by the name of Tokutaro; afterwards he changed this name for Jyûemon, while still later he was called Tokubei. He employed the pseudonym of Ichiryûsai; his family name as a professional artist is Utagawa. Hiroshigé was born in the 9th year of Kwansei (1797). When he was fifteen years old, he wished to study painting under a teacher, so he visited Toyokuni Utagawa (the first). But Toyokuni refused to receive him as a pupil, because he already had so many that he felt he might not be able to give Hiroshigé the cordial attention he sought; consequently the latter became a pupil of Toyohiro Utagawa. At that time, the works of Toyokuni were considered very precious; while those by Hiroshigé were not yet famous in our country; and so down to the time of Bunsei (1820, about) his pictures were not known to the public. About that time, it happened by chance that the Shôgunate was going to present a horse to the Imperial Household at Kyôto. Hiroshigé went to Kyôto and returned to Yedo as a member of the embassy, and he was struck with the beautiful scenes along the way. Some of these he drew as he travelled, and put his sketches into a bag. After getting back to Yedo, he worked them into elaborately finished pictures and published them: these are the famous "Fifty-three Scenes Along the Tôkaidô." The pictures were gladly welcomed by the people and at once became popular; consequently the artist's name promptly came to have some weight in the list of *Nishikiyê* artists. Hiroshigé was attacked with an epidemic disease in the 5th year of Ansei, and died on the 6th day, 9th month, (October 12th, 1858), when he was sixty two years of age. In the course of his long life, he painted many other pictures besides those we have mentioned: such as *Famous Places of the Various Provinces*, *Famous Places Around Yedo*, with comic verses, and *A Souvenir of Yedo*. Up to that time, one of the sub-schools of the Ukiyoyê had made a specialty of depicting the customs and manners of women, with something about the theatres or the dissolute quarters; while few of those artists gave any attention to landscapes: but after Hiroshigé's time, pictures showing scenes of Nature's beauty were published. This change of theme and manner of treatment were praised by all people. The art world was thus under a double obligation to Hiroshigé for inventing a new method of depicting Nature and for his great skill. Hiroshigé's pictures were not more slavish imitations of old canvases: the charm of his best work lies in its truth to Nature. The present picture is one of the last mentioned kind of pictures and it represents the procession of a Daimyô and his train of attendants along the Tôkaidô, on the way to Kyôto. The brush work is vigorous and every one of the attendants is full of action so that it is as if we were actually looking at the procession. This is one of Hiroshigé's masterpieces.

陸軍部呈請





鎮火祭圖(絹本着色)

西山芳園筆

竪三尺四寸横一尺二寸一寸

神戸光村利澤君藏

西山芳園慶應三年即ち西暦一八六七年
六十四歳にて歿すのことは既に第十一
冊に於て述べ且つ其遺作をも紹介せり
茲に出すもの亦彼れの傑作の一にして
某社鎮火祭に於ける一風習を寫せるも
のなり彼れが蘭羽を寫すに巧みなるは
屢に出せる雨中雙鷺圖及び雨楊水鴨圖
に於て之を徵すべく又人物を描くに長
じたることは本書に於て之を見るべし
芳園の如きは實に繪畫壇上に於ける一
代の奇才なりといふべし

FESTIVAL FOR PROTECTION AGAINST FIRE.

BY HÖYEN NISHIYAMA.

(Kakemono, coloured on silk; 3 feet 5 inches by 1 foot 3 inches.)

OWNED BY MR. TOSHIMO MITSUMURA, KÔBÉ

(COLLOTYPE.)

For the life of Höyen Nishiyama (1804-1767) refer to Volume XI. of this series. The "Festival for protection against Fire," is also one of this artist's masterpieces. The picture depicts the ceremony at a certain Shintô temple on the occasion of invoking protection against disastrous fires. The skull displayed in representing birds on the two canvases reproduced in Volumes XI. and XIV., and in delineating human figures on the present one, is truly remarkable.





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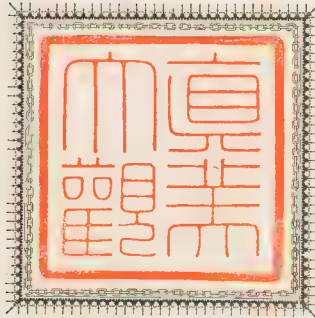
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